



TCMN
TEXAS
COMPUTER MUSICIANS
NETWORK

A Concert of Electroacoustic Music

Rice University
Shepherd School of Music
Duncan Recital Hall

Friday, September 26, 2003 — 8:00 p.m.

l'Horloge imaginaire (2002) Jon Christopher Nelson
l'Horloge imaginaire is an 8-channel tape fantasy based upon clock sounds. The source recordings for this work emanate from a wide variety of clocks including the medieval astrological clock in La cathédrale St-Etienne in Bourges, musical clocks of the 19th century, church bells, and clocks of the present day. Exhibiting both ethereal and percussive sonic landscapes, this work presents my interpretation of the sounds we associate with the passage of time. This work was commissioned by the Institut International de Musique Electroacoustique de Bourges (IMEB) and was realized in their studios in Bourges, France.

Just Joan: Alone with my thoughts (2003) Robert J. Frank
Just Joan: Alone with my thoughts, written for soprano and real-time computer, uses the Max/MSP programming environment. The computer manages all aspects of the digital audio, including mixing, panning, pitch recognition, filtering, recording and playback of live and pre-recorded sounds, and co-ordination with the live performer. Written with a transparent technology philosophy in mind, this work strives to interact with, and respond to, the live performer with a minimal setup, in much the same way one would with a human performer. The composition integrates the performer's name into the music and title, personalizing the work and allowing each performer to explore their own unique sound world as they themselves are alone with their thoughts. This work was commissioned by Joan Heller with funding from the Meadows School of the Arts, Southern Methodist University. The pre-recorded sounds were processed in the composer's studio using Digital Performer, SoundEdit 16, SoundHack, and Pro-Tools software.

Joan Heller, soprano

Chimestorm (2003) John A. Dribus
Computer music video
bells solemn toll . . . impending storms . . . do not lament . . . a lack of rain

Gasp (2003) Arthur Gottschalk
Gasp was created using only the sounds between the notes from a recording of flutist Kirsten Eade (of New Zealand) playing my piece for flute and electroacoustic sounds, *Contrary Variants*. The work is meant to be played back at a level just above that of the ambient sound in the playback environment, as the source sounds were never meant to be heard anyway.

Sidetracked (2003) Laura Romberg
Sidetracked is a computer music video that utilizes video and sounds recorded on a trip to Berlin in 2000. The city is one of vivid contrast between old and new and filled with construction sites as it continues to grow and expand. *Sidetracked* gives the viewer glimpses of the city from the railway system with a stopover at Potsdamer Platz, a modern commercial and entertainment center.

Brittle (2000) Christopher R. Morgan
Brittle is a realtime 8-channel piece composed for last Fall's *Morgan McClure Multimedia Concert* at Collin County Community College. In this *musique concrète* composition I used recordings of everyday household sounds and attempted to create rhythmic textures out of them. While some of the samples were processed with granular synthesis techniques, most of the sounds are unaltered. The eight-channel sound spatialization is created using random panning plug-ins in Digital Performer with a MOTU 2408.

Composer Biographies

Jon Christopher Nelson's (b. 1964) electro-acoustic music has been performed widely throughout the United States, Europe, and Latin America and has been honored with numerous awards including fellowships from the Guggenheim Foundation, the National Endowment for the Arts, and the Fulbright Commission. He is the recipient of Luigi Russolo and Bourges Prizes and was recently awarded a Bourges Commission. He has composed in residence both at Sweden's national Electronic Music Studios and at the Institut International de Musique Electroacoustique de Bourges. His works can be heard on the Bourges, Russolo Pratella, CDCM, NEUMA, ICMC, and SEAMUS labels. Nelson is currently a Full Professor at the University of North Texas where he is an associate of the Center for Experimental Music and Intermedia (CEMI) and serves as the Associate Dean of Operations.

Robert J. Frank was born in Mankato, Minnesota in 1961 and holds bachelors degrees from Minnesota State University and masters (1988) and doctoral (1996) degrees in composition from The University of North Texas. His orchestral, vocal, and chamber works have received awards for the Civic Orchestra of Chicago, Ithaca College/Theodore Presser, ASCAP, and others. His music and papers have been featured on International Computer Music Conferences in 1996, 1999 and 2000; national conferences of the Society for Electro-Acoustic Music in the United States (SEAMUS) in 1999, 2001 and 2003; National Flute Association Conferences in 2000 & 2001; the Percussive Arts Society International Conference in 2001, and numerous concerts and festivals worldwide. He has served on the faculty of the University of North Texas (1995-96), Central Washington University (1996-97) and since 1997 at Southern Methodist University, where he is currently Assistant Professor of Composition and Theory and vice president of the Texas Computer Musicians Network.

Joan Heller is noted for impressive musicality, incredible technique, dead-on pitch, and an extraordinary upper range. **Joan Heller**, soprano, imparts a sense of drama in her performances. She has sung under the direction of such notable conductors as Seiji Ozawa, Gunther Schuller, Michael Tilson Thomas, and Arthur Weisberg. Her longstanding advocacy of twentieth-century and American music is reflected in her numerous recordings and performances in the United States and abroad. They include the world premieres of more than fifty compositions. In 2002 with a Meadows Faculty Development Grant, Joan commissioned colleague Robert Frank to write: Just Joan: Alone with My Thoughts

Highly regarded for choosing music which embodies musical, poetic, and expressive extremes, Heller, in collaboration with pianist Thomas Stumpf, has published two solo compact discs: *To the Verge*, funded in part by an individual artist grant from the National Endowment for the Arts, and *Walt Whitman and Modern Music*, published with a book of essays by Garland Press. Six additional compact disc recordings feature her as soloist in works by American composers Robert Cogan, Irwin Bazelon, Peter Child, and Charles Schwartz. Upcoming CD releases include Samuel Adler's *Snow Tracks* with the Meadows Wind Ensemble.

Joan Heller has given vocal master classes in the US, UK, and former USSR and served on the music faculties of Yale University, Boston University, and University of North Carolina at Wilmington. Currently she is Senior Lecturer and Head of the Voice Department, in the Meadows School of the Arts, Southern Methodist University.

John A. Dribus is a doctoral fellow at the University of North Texas. He has written for both acoustic and electronic media. His current research focuses on sound spatialization and on the perception of sound in mixed media. Mr. Dribus's works have been performed across America and in Europe.

Arthur Gottschalk attended the University of Michigan at Ann Arbor, where he received his Bachelor of Music, Master of Arts in Music Composition and English Literature, and Doctor of Musical Arts degrees, studying with Ross Lee Finney, Leslie Bassett, George Balch Wilson, and William Bolcom. He is currently a Professor and Chair of Music Theory and Composition at Rice University's Shepherd School of Music. Gottschalk's teaching specialties include music composition, music theory, counterpoint, acoustics, music for media, and music business and law. Among other awards he was Composer-in-Residence at the Columbia/Princeton Electronic Music Center, a recipient of the Charles Ives Prize of the National Academy of Arts and Letters, and most recently was Composer-in-Residence at the 2002 Piccolo Spoleto Festival. His music is performed regularly in Europe, South America, Taiwan, and Australia, is recorded on Crystal, Summit, Golden Crest, Crest, and Orion, and is published by Seasaw Music, Shawnee Press, and Bullerbach Music (ASCAP). His book, *Functional Hearing*, was released in the Fall of 1997 and is published by Scarecrow Press, a division of Rowan and Littlefield.

Laura Romberg is a composer and performer. She studied computer music at the University of North Texas where she received a Master of Music degree in 1994. Her music has been presented at concerts, festivals, and conferences in the United States, Canada, and Europe, including EuCuE at Concordia University in Montreal, Canada, CCRMA's Beckonings Listening Forum in Stanford, California, the 33rd RMA Conference in Huddersfield, England, the Santa Fe International Festival of Electro-Acoustic Music in New Mexico, the Lemon Tree in Aberdeen, Scotland, the Society for Electroacoustic Music in the United States (SEAMUS), and the International Computer Music Conference (ICMC). She is treasurer of Texas Computer Musicians Network (TCMN).

Christopher R. Morgan is on the faculty at Collin County Community College where he teaches courses in music composition and audio technology including MIDI and synthesis. He received his Ph.D. in composition from the University of North Texas with a dissertation to design, program and compose for an eight-channel sound spatialization system. Chris composes primarily electro-acoustic music such as solo multi-channel musique concrete pieces, video, as well as real-time interactive works for a performer with computerized sound, lights and graphics. His papers and music have been presented at the Society for Electro-Acoustic Music in the U.S. (SEAMUS) and International Computer Music Association (ICMA) conferences in addition to the many concerts and workshops put on by the Texas Computer Musicians Network (TCMN) of which Chris is the current president.